1905 - 1990

Greta Garbo

Photos and text about her life
Text in English and Swedish

Slideshow by Anders Dernback

Greta Garbo (born Greta Lovisa Gustafsson; 18 September 1905 – 15 April 1990) was a Swedish-American film actress during the 1920s and 1930s. In 1999, the American Film Institute ranked Garbo fifth on their list of the greatest female stars of classic Hollywood cinema.

Garbo launched her career with a secondary role in the 1924 Swedish film The Saga of Gösta Berling. Her performance caught the attention of Louis B. Mayer, chief executive of Metro-Goldwyn-Mayer (MGM), who brought her to Hollywood in 1925. She stirred interest with her first American silent film, Torrent (1926). Garbo's performance in Flesh and the Devil (1927), her third movie, made her an international star.

Ritning till Arbetarebostadshus å Tomten N:r 2 i Kv. Kvadraten vid Blekingegatan
Stockholms Stads Byggnadskontor
Mars 1903

Drawing for Workers' Housing at Tomten No 2 in Kv. The square at Blekingegatan, signed Stockholm City Office Building March 1903 by G. R. Ringström.

Here you can see two drawings for the house that Greta Garbo grew up in. It was erected on **Blekingegatan 32** on Södermalm. Parents Anna Lovisa and Karl Alfred Gustafsson moved into the house in 1904, one year before "Greta Lovisa Gustafsson" was born. She had two siblings and the family lived up one stairs. Greta is written on Blekingegatan 32 from birth 18/9 1905 until 8/11 1926, when the address Miramar Hotel in Los Angeles is registered on her address card.

Namn: G A R B O, Greta Lovisa

Födelsetid: 1905 18/9

Titel: skådespel:a

Bostadsadress	Dag för flyttn. anmälan	Hänvisning till folkregistret
Blekingegat. 32, 2 tr. Gustafsson	05 18/9	1498 B
26 8/11 Los Angeles		
adr. Miramar Hotel		

IDUNS KORTSYSTEM 265655

Greta Garbo

Garbo's first talking film was Anna Christie (1930). MGM marketers enticed the public with the tagline "Garbo talks!" That same year, she starred in Romance. For her performances in these films, she received the first of three Academy Award nominations for best actress. Academy rules at the time allowed for a performer to receive a single nomination for his or her work in more than one film. In 1932, her success allowed her to dictate the terms of her contract, and she became increasingly selective about her roles. She continued in films such as Mata Hari (1931), Grand Hotel (1932), and Queen Christina (1933).

Greta Lovisa Gustafsson was born in Södermalm, Stockholm, Sweden. She was the third, and youngest, child of Anna Lovisa (née Johansson, 1872–1944), who worked at a jam factory, and Karl Alfred Gustafsson (1871–1920), a laborer. Garbo had an older brother, Sven Alfred (1898–1967), and an older sister, Alva Maria (1903–1926).

Garbo's parents met in Stockholm, where her father had been visiting from Frinnaryd. He moved to Stockholm to become independent, and worked as a street cleaner, grocer, factory worker and butcher's assistant. He married Anna, who moved from Högsby. The Gustafssons were impoverished and lived in a three-bedroom cold-water flat at Blekingegatan No. 32. They raised their three children in a working-class district regarded as the city's slum.

1925

Garbo was a shy daydreamer as a child. She disliked school and preferred to play alone. Garbo was a natural leader who became interested in theatre at an early age. She directed her friends in make-believe games and performances, and dreamed of becoming an actress. Later, Garbo would participate in amateur theatre with her friends and frequent the Mosebacke Theatre. At the age of 13, Garbo graduated from school, and, typical of a Swedish working-class girl at that time, she did not attend high school. She later acknowledged a resulting inferiority complex.

Many critics and film historians consider her performance as the doomed courtesan Marguerite Gautier in Camille (1936) to be her finest. The role gained her a second Academy Award nomination. However, Garbo's career soon declined and she was one of the many stars labeled box office poison in 1938. Her career revived upon her turn to comedy in Ninotchka (1939) which earned her a third Academy Award nomination, but after the failure of Two-Faced Woman (1941), **she retired from the screen, at the age of 35, after acting in 28 films.**

After retiring, Garbo declined all opportunities to return to the screen. Shunning publicity, she led a private life. Garbo was an art collector whose collection, including works from Pierre-Auguste Renoir, Pierre Bonnard, and Kees van Dongen,[3] was worth millions of dollars when she died.

The Saga of Gösta Berling (Swedish: Gösta Berlings saga) is a 1924 Swedish romantic drama film directed by Mauritz Stiller and released by AB Svensk FAB Svensk Filmindustri, starring Lars Hanson, Gerda Lundequist and Greta Garbo in her domestic film breakthrough. It is based on Swedish Nobel Prize-winning author Selma Lagerlöf's 1891 debut novel Gösta Berlings saga. The film is also known as Gösta Berling's Saga, The Story of Gösta Berling and The Atonement of Gösta Berling.

Gösta Berlings Saga

Beginnings (1920–1924)

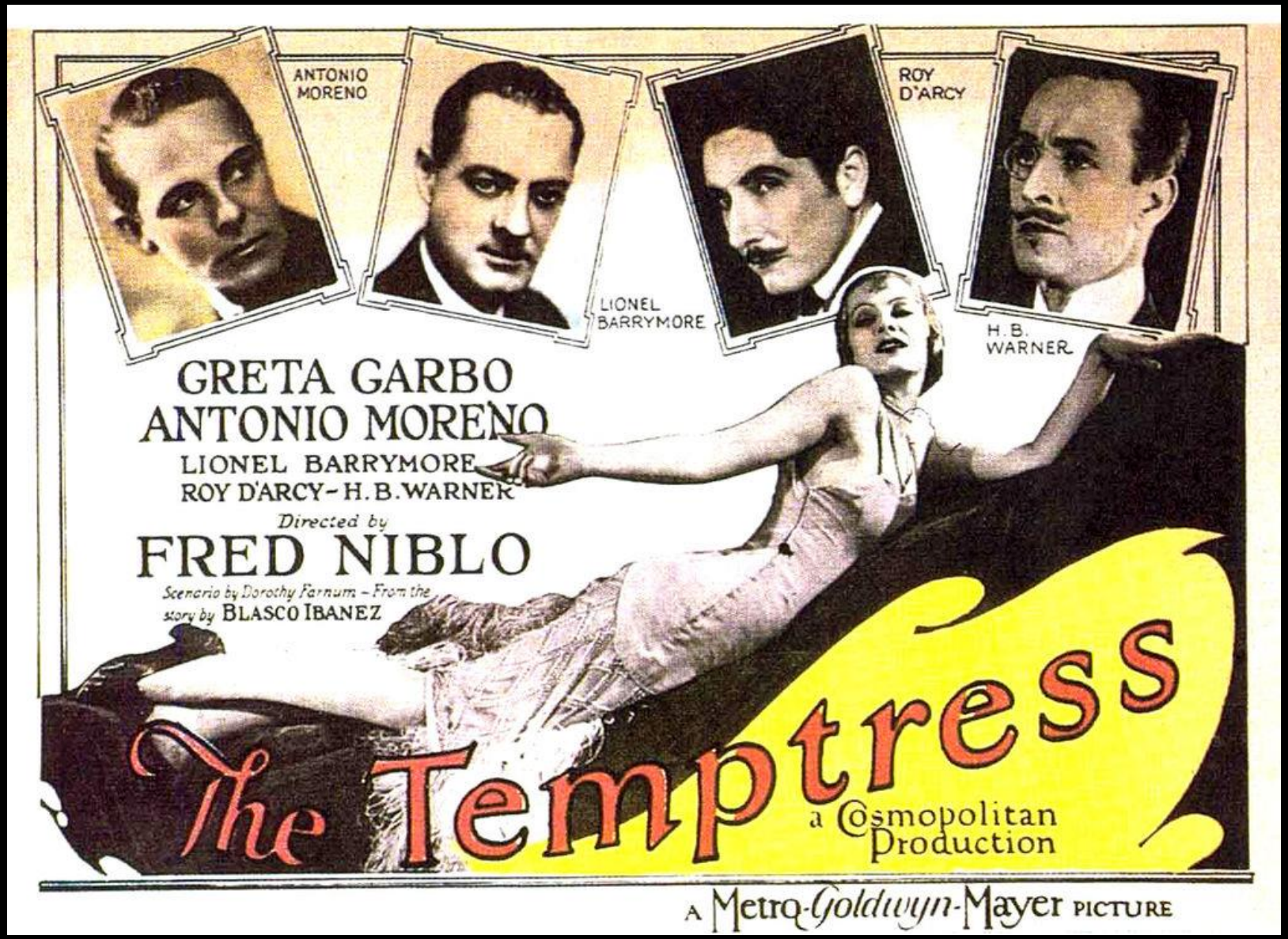
Garbo first worked as a soap-lather girl in a barber shop before taking a job in the PUB department store where she ran errands and worked in the millinery department. After modeling hats for the store's catalogues, Garbo earned a more lucrative job as a fashion model. In 1920, a director of film commercials for the store cast Garbo in roles advertising women's clothing. Her first commercial premiered on 12 December 1920 In 1922, Garbo caught the attention of director Erik Arthur Petschler, who gave her a part in his short comedy, Peter the Tramp

From 1922 to 1924, she studied at the Royal Dramatic Theatre's Acting School in Stockholm. She was recruited in 1924 by the Finnish director Mauritz Stiller to play a principal part in his film The Saga of Gösta Berling, a dramatization of the famous novel by Nobel Prize winner Selma Lagerlöf, which also featured the actor Lars Hanson. Stiller became her mentor, training her as a film actress and managing all aspects of her nascent career.[28] She followed her role in Gösta Berling with a starring role in the German film Die freudlose Gasse (Joyless Street or The Street of Sorrow, 1925), directed by G. W. Pabst and co-starring Asta Nielsen.

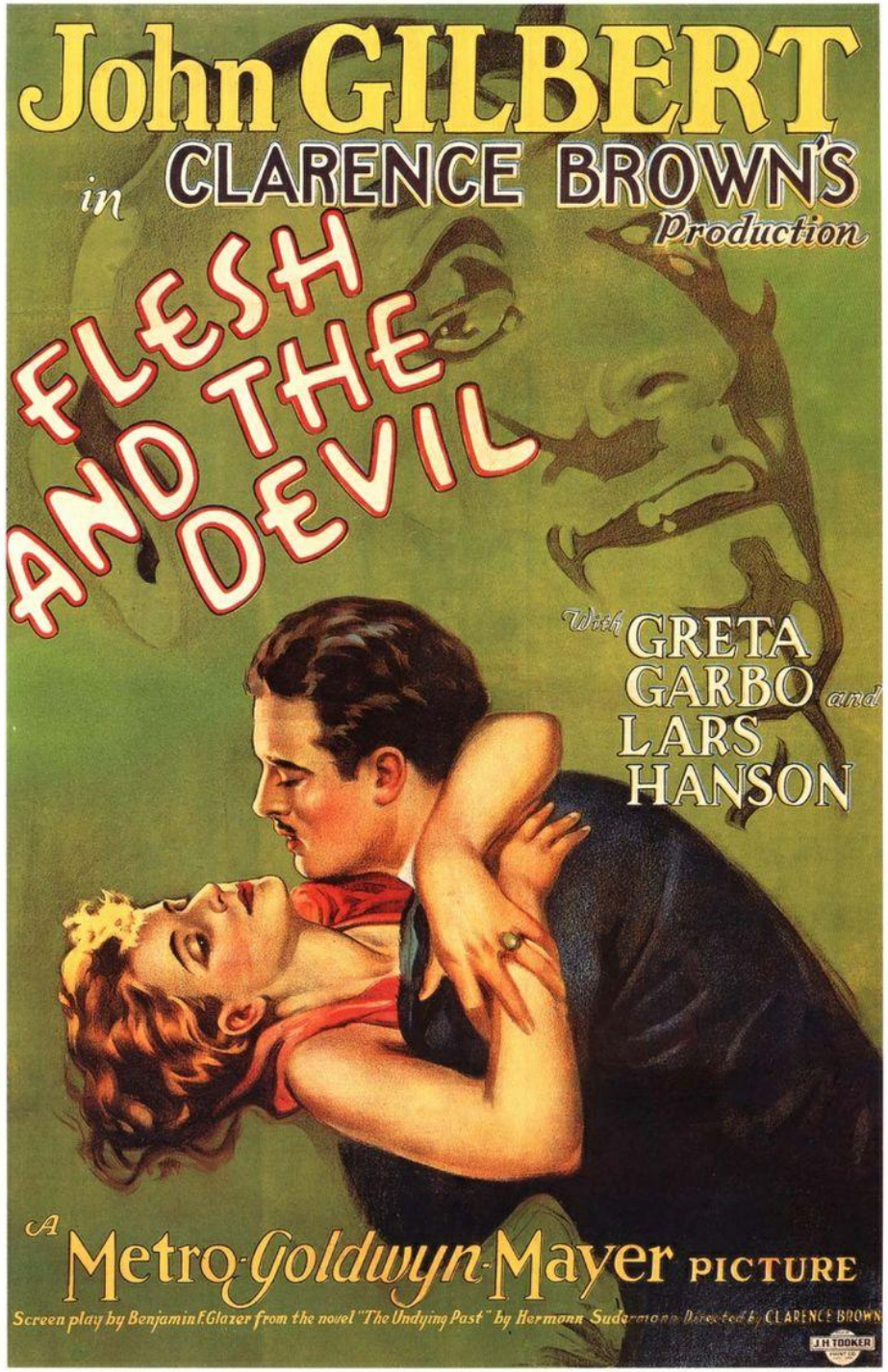
Accounts differ on the circumstances of her first contract with **Louis B. Mayer,** at that time vice president and general manager of Metro-Goldwyn-Mayer. Victor Seastrom, a respected Swedish director at MGM, was a friend of Stiller and encouraged Mayer to meet him on a trip to Berlin. There are two recent versions of what happened next. In one, Mayer, always looking for new talent, had done his research and was interested in Stiller. He made an offer, but Stiller demanded that **Garbo** be part of any contract, convinced that she would be an asset to his career. Mayer balked, but eventually agreed to a private viewing of Gösta Berling. He was immediately struck by Garbo's magnetism and became more interested in her than in Stiller. "It was her eyes", his daughter recalled him saying, "I can make a star out of her."

Film poster for Torrent (1926)

Torrent (1926) is an American silent romantic drama film directed by an uncredited Monta Bell, based on a novel by Vicente Blasco Ibáñez, and released on February 21, 1926. Torrent was the first American film starring Swedish actress Greta Garbo. The film also starred Ricardo Cortez as the son of a domineering mother, played by Martha Mattox.



Poster for the 1926 American film The Temptress. (Note: H.B. Warner is shown on the poster but is not listed in the credited or uncredited cast of The Tempest.)


John GILBERT
in CLARENCE BROWN'S
Production
FLESH AND THE DEVIL
With GRETA GARBO and LARS HANSON
A Metro-Goldwyn-Mayer PICTURE
Screen play by Benjamin F. Glazer from the novel "The Undying Past" by Hermann Sudermann
Directed by CLARENCE BROWN
J.H. TOOKER

Flesh and the Devil (1926) is a romantic drama silent film released by Metro-Goldwyn-Mayer and stars Greta Garbo, John Gilbert, Lars Hanson, and Barbara Kent, directed by Clarence Brown, and based on the novel The Undying Past by Hermann Sudermann.

Poster for Flesh and the Devil, an American movie directed by Clarence Brown.

Silent film stardom (1925–1929)

In 1925, Garbo, who was unable to speak English, was brought over from Sweden at the request of Mayer. Both Garbo and Stiller arrived in New York in July 1925, after a 10-day trip on the SS Drottningholm. But they remained in New York for more than six months without any word from MGM. They decided to travel to Los Angeles on their own, but another five weeks passed with no contact from the studio.[34][35] On the verge of returning to Sweden, she wrote to her boyfriend back home: "You're quite right when you think I don't feel at home here... Oh, you lovely little Sweden, I promise that when I return to you, my sad face will smile as never before.

Irving Thalberg

A Swedish friend in Los Angeles helped out by contacting MGM production boss Irving Thalberg, who agreed to give Garbo a screen test. According to author Frederick Sands, "the result of the test was electrifying. Thalberg was impressed and began grooming the young actress the following day, arranging to fix her teeth, making sure she lost weight, and giving her English lessons

During her rise to stardom, film historian Mark Vieira notes, "Thalberg decreed that henceforth, Garbo would play a young, but worldly wise, woman. However, according to Thalberg's actress wife, Norma Shearer, Garbo did not necessarily agree with his ideas

Although she expected to work with Stiller on her first film, she was cast in Torrent (1926), an adaptation of a novel by Vicente Blasco Ibáñez, with director Monta Bell. She replaced Aileen Pringle, 10 years her senior, and played a peasant girl turned singer, opposite Ricardo Cortez. Torrent was a hit, and, despite its cool reception by the trade press, Garbo's performance was well received.

The reception of Garbo's first American film led Thalberg to cast her in a similar role in The Temptress (1926), based on another Ibáñez novel. After only one film, she was given top billing, playing opposite **Antonio Moreno.**

Publicity portrait of silent film star Antonio Moreno, Hartsook Studio, 1916.

She was a sensation

After her lightning ascent, Garbo made eight more silent films, and all were hits. She starred in three of them with the leading man John Gilbert. About their first movie, Flesh and the Devil (1926), silent film expert Kevin Brownlow states that "she gave a more erotic performance than Hollywood had ever seen. Their on-screen chemistry soon translated into an off-camera romance, and by the end of the production, they began living together. The film also marked a turning point in Garbo's career. Vieira wrote: "Audiences were mesmerized by her beauty and titillated by her love scenes with Gilbert. She was a sensation.

Garbo with John Gilbert in A Woman of Affairs (1928)

Garbo in Flesh and the Devil (1926) with John Gilbert

Garbo and Marie Dressler
in Anna Christie

Profits from her third movie with Gilbert, A Woman of Affairs (1928), catapulted her to top Metro star of the 1928–1929 box office season, usurping the long-reigned silent queen Lillian Gish. In 1929, reviewer Pierre de Rohan wrote in the New York Telegraph: "She has glamour and fascination for both sexes which have never been equaled on the screen.

Actress Lillian Gish

GRETA GARBO
in
The DIVINE WOMAN
with
LARS HANSON AND LOWELL SHERMAN
VICTOR SEASTROM
Metro-Goldwyn-Mayer
PICTURE

GRETA GARBO
in The Mysterious Lady
CONRAD NAGEL
FRED NIBLO
A Metro-Goldwyn-Mayer PICTURE

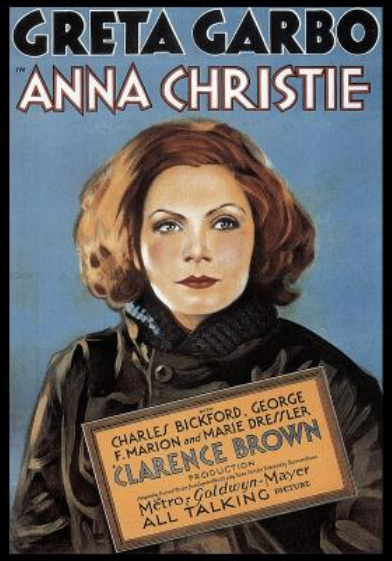
Greta Garbo

John GILBERT
Greta Garbo
in
LOVE
An Edmund Goulding PRODUCTION
from the novel
Anna Karenina
by Lyof N. Tolstoi
A Metro-Goldwyn-Mayer PICTURE

During this period, Garbo began to require unusual conditions during the shooting of her scenes. She prohibited visitors—including the studio brass—from her sets, and demanded that black flats or screens surround her to prevent extras and technicians from watching her. When asked about these eccentric requirements, she said: "If I am by myself, my face will do things I cannot do with it otherwise.

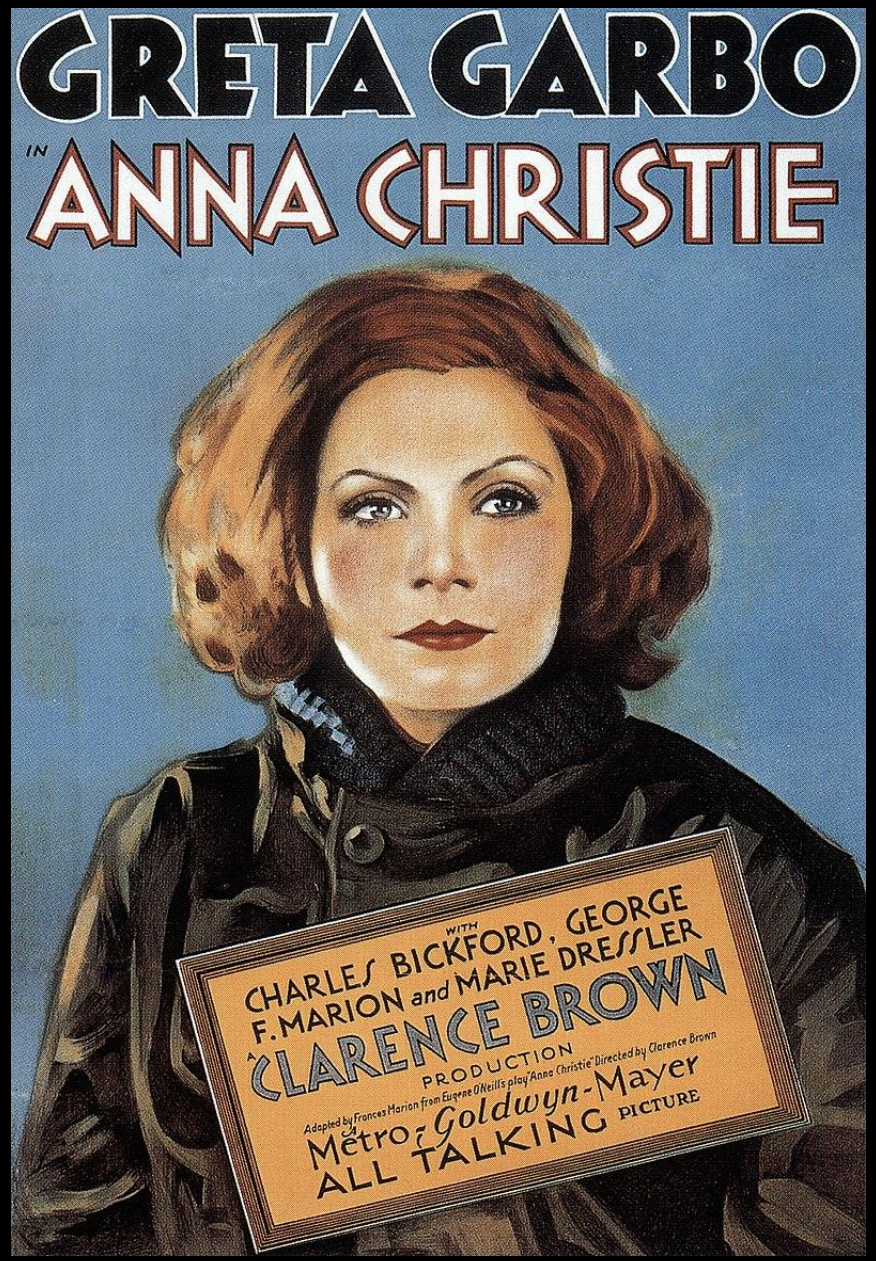
Transition to sound, and continued success (1930–1939)

"Garbo talks!" in Anna Christie (1930)



In late 1929, MGM cast Garbo in Anna Christie (1930), a film adaptation of the 1922 play by Eugene O'Neill, her first speaking role. The screenplay was adapted by Frances Marion, and the film was produced by Irving Thalberg and Paul Bern. Sixteen minutes into the film, she famously utters her first line, "Gimme a whiskey, ginger ale on the side, and don't be stingy, baby." The film premiered in New York City on 21 February 1930, publicized with the catchphrase "Garbo talks!",

"Garbo talks!" in Anna Christie (1930)


GRETA GARBO
IN
ANNA CHRISTIE
WITH
CHARLES BICKFORD, GEORGE F. MARION and MARIE DRESSLER
A CLARENCE BROWN PRODUCTION
Adapted by Frances Marion from Eugene O'Neill's play "Anna Christie" Directed by Clarence Brown
Metro-Goldwyn-Mayer
ALL TALKING PICTURE

Greta Garbo in The Joyless Street (Die freudlose Gasse). Alexander Binder (for Atelier Binder) made the portrait during the filming.

Wild Orchids is a 1929 American silent drama film from Metro-Goldwyn-Mayer directed by Sidney Franklin and starring Greta Garbo, Lewis Stone and Nils Asther. Only these three stars received cast credit. The plot is very similar to Garbo's later sound film, The Painted Veil (1934).

Garbo received her first Academy Award for Best Actress

Garbo received her first Academy Award for Best Actress nomination for her performance, although she lost to MGM colleague Norma Shearer. Her nomination that year included her performance in Romance (1930).After filming ended, Garbo—along with a different director and cast—filmed a German-language version of Anna Christie that was released in December 1930. The film's success certified Garbo's successful transition to talkies. In her follow-up film, Romance (1930), she portrayed an Italian opera star, opposite Lewis Stone. She was paired opposite Robert Montgomery in Inspiration (1931), and her profile was used to boost the career of the relatively unknown Clark Gable in Susan Lenox (Her Fall and Rise) (1931). Although the films did not match Garbo's success with her sound debut, she was ranked as the most popular female star in the United States in 1930 and 1931.

Garbo and Charles Boyer in Conquest (1937)

Garbo followed with two of her best-remembered roles. She played the World War I German spy in the lavish production of Mata Hari (1931), opposite Ramón Novarro. When the film was released, it "caused panic, with police reserves required to keep the waiting mob in order. The following year, she played a Russian ballerina in Grand Hotel (1932), opposite an ensemble cast, including John Barrymore, Joan Crawford, and Wallace Beery, among others. The film won that year's Academy Award for Best Picture. Both films were MGM's highest-earning films of 1931 and 1932, respectively, and Garbo was dubbed "the greatest money-making machine ever put on screen. Garbo's close friend Mercedes de Acosta then penned a screenplay for her to portray Joan of Arc, but MGM rebuffed the idea, and the project was shelved. After appearing in As You Desire Me (1932), the first of three films in which Garbo starred opposite Melvyn Douglas, her MGM contract expired, and she returned to Sweden.

After nearly a year of negotiations, Garbo agreed to renew her contract with MGM on the condition that she would star in Queen Christina (1933), and her salary would be increased to per film. The film's screenplay had been written by Viertel, and although MGM had been reluctant to make the movie, they relented at Garbo's insistence. For her leading man, MGM suggested Charles Boyer or Laurence Olivier, but Garbo rejected both, preferring her former co-star and lover, John Gilbert. The studio balked at the idea of casting Gilbert, fearing his declining career would hurt the film's box-office, but Garbo prevailed.Queen Christina was a lavish production, becoming one of the studio's biggest productions at the time. Publicized as "Garbo returns", the film premiered in December 1933 to positive reviews and box-office triumph, and became the highest-grossing film of the year. The movie, however, met with controversy upon its release; censors objected to the scenes in which Garbo disguised herself as a man and kissed a female co-star.

Garbo and Melvyn Douglas in Two-Faced Woman1941

Melvyn Douglas (born Melvyn Edouard Hesselberg, April 5, 1901 – August 4, 1981) was an American actor. Douglas came to prominence in the 1930s as a suave leading man, perhaps best typified by his performance in the 1939 romantic comedy Ninotchka with Greta Garbo.

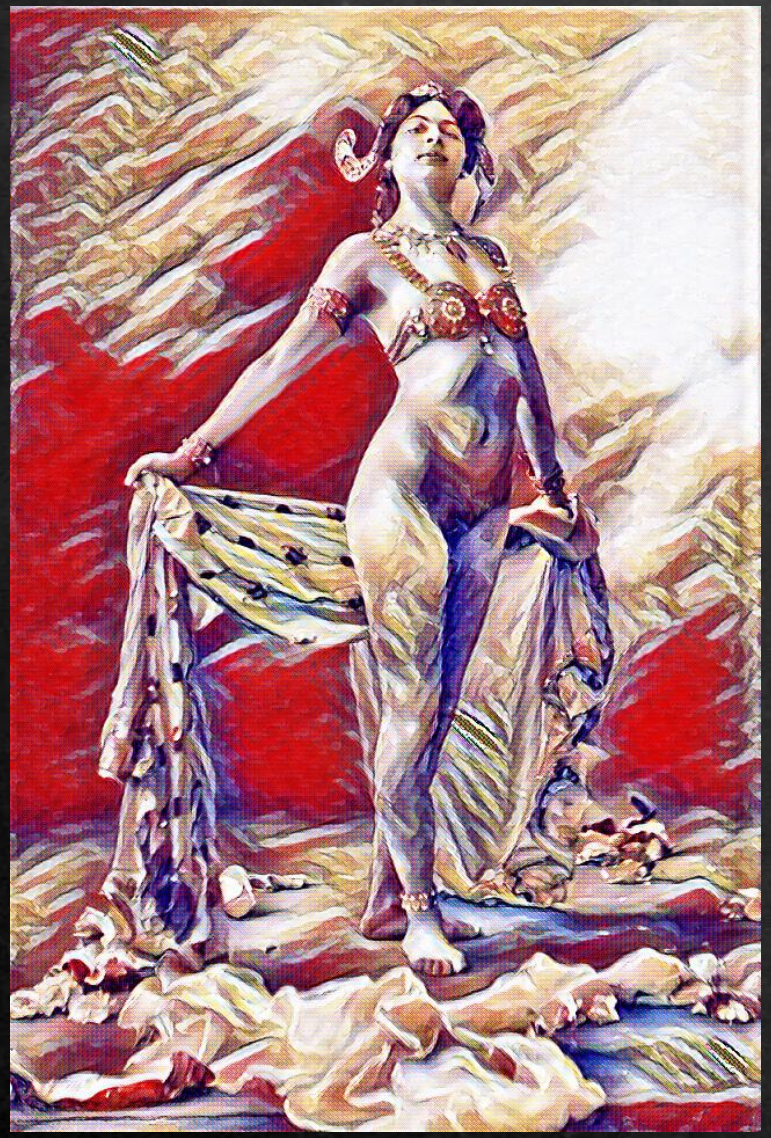
With Greta Garbo in Ninotchka (1939)

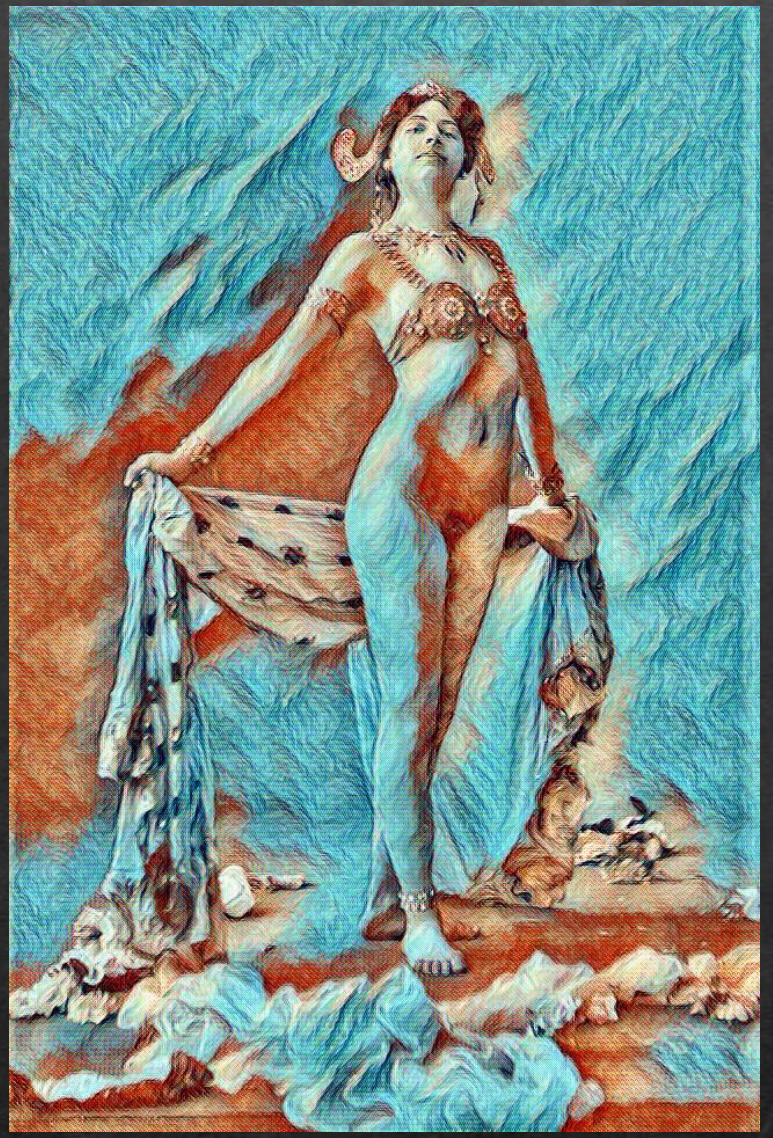
Garbo selected George Cukor's romantic drama Camille (1936) as her next project. Thalberg cast her opposite Robert Taylor and former co-star, Lionel Barrymore. Cukor carefully crafted Garbo's portrayal of Marguerite Gautier, a lower-class woman, who becomes the world-renowned mistress Camille. Production was marred, however, by the sudden death of Thalberg, then only thirty-seven, which plunged the Hollywood studios into a "state of profound shock", writes David Bret. Garbo had grown close to Thalberg and his wife, Norma Shearer, and had often dropped by their house unannounced. Her grief for Thalberg, some believe, was more profound than for John Gilbert, who died earlier that same year. His death also added to the sombre mood required for the closing scenes of Camille. When the film premiered in New York on 12 December 1936, it became an international success, Garbo's first major success in three years. She won the New York Film Critics Circle Award for Best Actress for her performance, and she was nominated once more for an Academy Award.

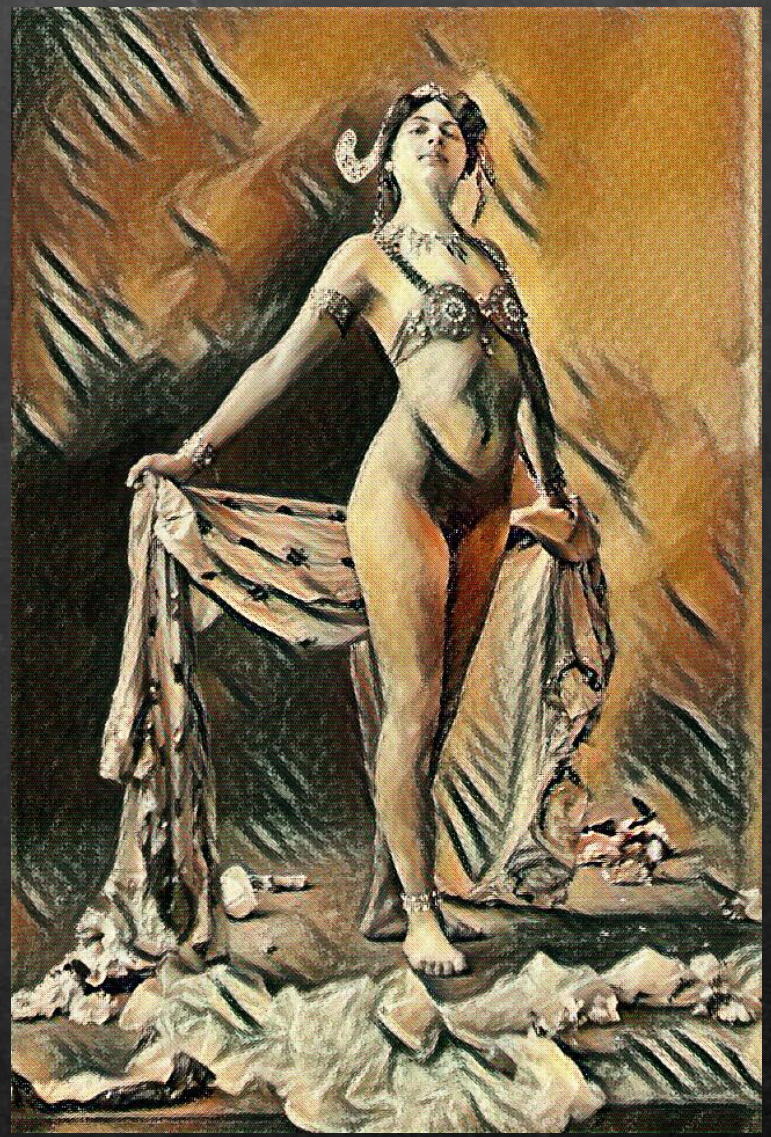
Mata Hari

Margaretha Geertruida "Margreet" MacLeod
7 August 1876 – 15 October 1917)

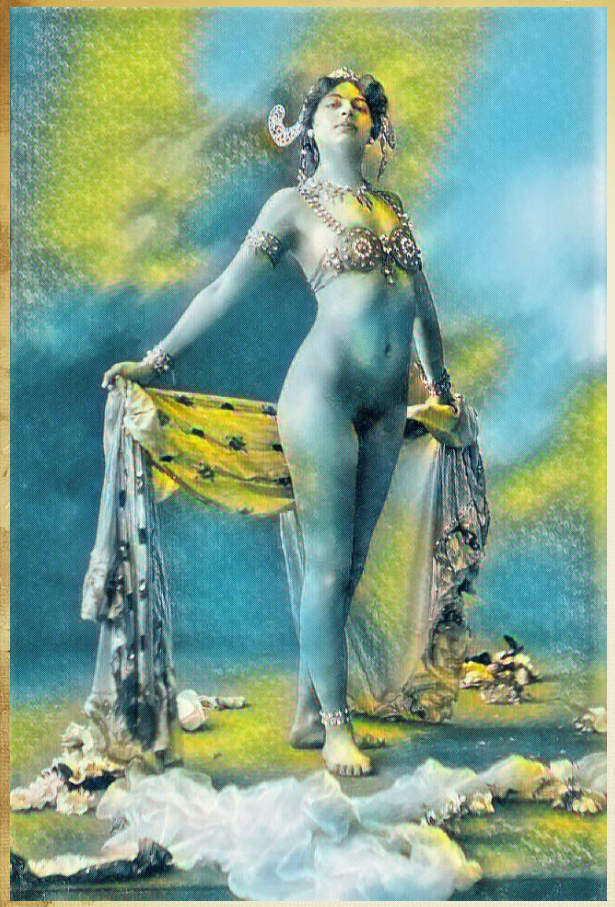
Garbo



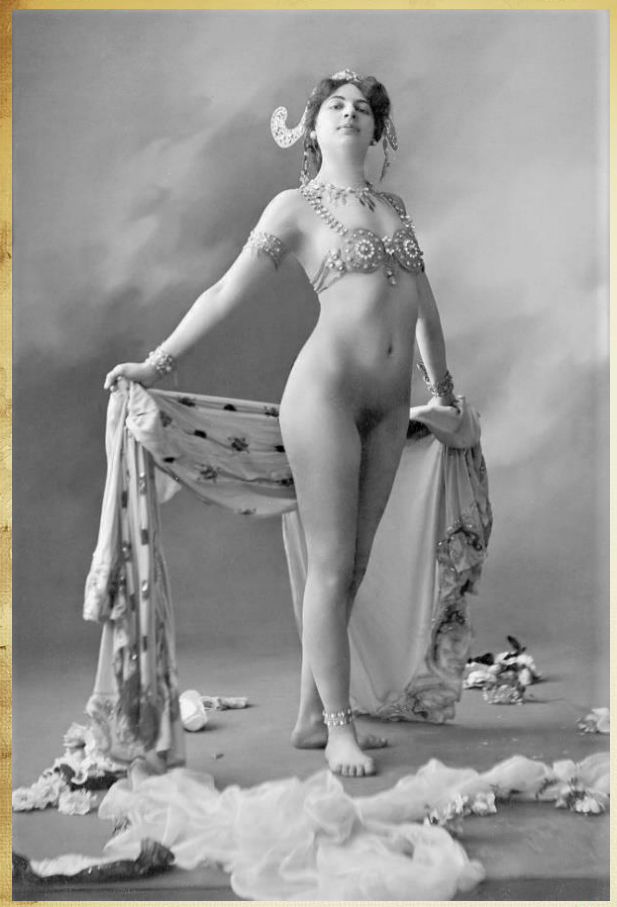




MG-19396
MGM



Mata Hari



In Camille (1936)

On 3 May 1938, Garbo was among the many stars—including Joan Crawford, Norma Shearer, Luise Rainer, Katharine Hepburn, Mae West, Marlene Dietrich, Fred Astaire, and Dolores del Río, among others—dubbed to be "Box Office Poison" in an article published by Harry Brandt on behalf of the Independent Theatre Owners of America.

After the box-office failure of Conquest, MGM decided a change of pace was needed to resurrect Garbo's career.

For her next movie, the studio teamed her with producer-director Ernst Lubitsch to film Ninotchka **(1939),** her first comedy. The film was one of the first Hollywood movies which, under the cover of a satirical, light romance, depicted the **Soviet Union** under Joseph Stalin as being rigid and gray when compared to its pre-war years. Ninotchka premiered in October 1939, publicized with the catchphrase "Garbo laughs!", commenting on the departure of Garbo's serious and melancholy image as she transferred to comedy. Favoured by critics and box-office success in the United States and abroad, it was **banned in the Soviet Union**.

Ninotchka

Ninotchka is a 1939 American comedy film made for Metro-Goldwyn-Mayer by producer and director Ernst Lubitsch and starring Greta Garbo and Melvyn Douglas. It was written by Billy Wilder, Charles Brackett, and Walter Reisch, based on a screen story by Melchior Lengyel. Ninotchka is **Greta Garbo's first full comedy,** and her penultimate film. It is one of the first American movies which, under the cover of a satirical, light romance, depicted the Soviet Union under Joseph Stalin as being rigid and gray, in this instance comparing it with the free and sunny Parisian society of pre-war years.

Last work, and early retirement (1941–1948)

With George Cukor's Two-Faced Woman (1941), MGM attempted to capitalize on Garbo's success in Ninotchka by re-teaming her with Melvyn Douglas in another romantic comedy which sought to transform her into a chic, modern woman. She played a "double" role that featured her dancing the rhumba, swimming, and skiing. The film was a critical failure, but, contrary to popular belief, it performed reasonably well at the box office. Garbo referred to the film as "my grave. Two-Faced Woman was her last film; she was thirty-six, and had made **twenty-eight feature films in 16 years.**

Although **Garbo was humiliated** by the negative reviews of Two-Faced Woman, she did not intend to retire at first. But her films depended on the European market, and when it fell through because of the war, finding a vehicle was problematic for MGM. Garbo signed a one-picture deal in 1942 to make The Girl from Leningrad, but the project quickly dissolved.

She still thought she would continue when the war was over, though she was ambivalent and indecisive about returning to the screen.

Still, Garbo signed a contract in 1948

with producer Walter Wanger, who had produced Queen Christina, to shoot a picture based on Balzac's La Duchesse de Langeais. Max Ophüls was slated to adapt and direct. She made several screen tests, learned the script, and arrived in Rome in the summer of 1949 to shoot the picture. However, the financing failed to materialize, and the project was abandoned. The screen tests—the last time Garbo stepped in front of a movie camera—were thought to have been lost for 41 years until they were re-discovered in 1990 by film historians Leonard Maltin and Jeanine Basinger. Parts of the footage were included in the 2005 TCM documentary Garbo.

In 1949

In 1949, she was **offered the role of fictional silent-film** star Norma Desmond in Sunset Boulevard. However, after a meeting with film producer Charles Brackett, she insisted that she had no interest in the part whatsoever.[99]

She was offered many roles both in the 1940s and throughout her retirement years, but rejected all but a few of them. In the few instances when she did accept them, the slightest problem led her to drop out. Although she refused to talk to friends about her reasons for retiring throughout her life, four years before her death, she told Swedish biographer Sven Broman: "I was tired of Hollywood. I did not like my work. There were many days when I had to force myself to go to the studio... I really wanted to live another life.

Garbo signing her US citizenship papers in 1950

In retirement, Garbo generally led a private life of simplicity and leisure. She made no public appearances and assiduously avoided the publicity which she loathed. As she had been during her Hollywood years, Garbo, with her innate need for solitude, was often reclusive. Contrary to myth, from the beginning she had many friends and acquaintances with whom she socialized and later traveled. Occasionally, she jet-setted with well-known and wealthy personalities, striving to guard her privacy as she had during her career.

https://en.wikipedia.org/wiki/Greta_Garbo#/media/File:Greta_Garbo_gravestone.jp

Garbo was successfully treated for breast cancer in 1984. Towards the end of her life, only Garbo's closest friends knew she was receiving dialysis treatments for six hours three times a week at The Rogosin Institute in New York Hospital. A photograph appeared in the media in early 1990, showing Koger assisting Garbo, who was walking with a cane, into the hospital.

Greta Garbo died on 15 April 1990, aged 84, in the hospital, as a result of pneumonia and renal failure. Daum later claimed that towards the end, she also suffered from gastrointestinal and periodontal ailments.

Garbo was cremated in Manhattan, and her ashes were interred in 1999 at Skogskyrkogården Cemetery just south of her native Stockholm.

Garbo had invested wisely, primarily in stocks and bonds, and left her entire estate, $32,042,429 ($62,642,567 by 2018 rates) to her niece, Gray Reisfield.[

IN

Swedish

Greta en Götgatsunge

Greta Lovisa Garbo, ursprungligen Gustafsson, född 18 september 1905 i Katarina församling i Stockholm, död 15 april 1990 i New York i New York, var en svensk skådespelare. Hon anses ha varit en av de största filmstjärnorna under 1920- och 1930-talen. Garbo har bland annat blivit rankad som den femte största Hollywoodskådespelerskan genom tiderna av Amerikanska filminstitutet. Redan som 14 åring skrev hon: **”Mitt bästa sällskap har jag i mig själv”**

På söder i Stockholm, Blekingeagatan 32

Det var trångbott, Greta yngst av tre barn. Hon tittade på Chaplinfilmer för 25 öre år 1917 (12 år), gatan var lekplats

Drawing for Workers' Housing at Tomten No 2 in Kv. The square at Blekingegatan, signed Stockholm City Office Building March 1903 by G. R. Ringström.

Here you can see two drawings for the house that Greta Garbo grew up in. It was erected on **Blekingegatan 32** on Södermalm. Parents Anna Lovisa and Karl Alfred Gustafsson moved into the house in 1904, one year before "Greta Lovisa Gustafsson" was born. She had two siblings and the family lived up one stairs. Greta is written on Blekingegatan 32 from birth 18/9 1905 until 8/11 1926, when the address Miramar Hotel in Los Angeles is registered on her address card.

Garbo *var dotter till renhållningsarbetaren Karl Alfred Gustafsson och hans hustru Anna Lovisa Johansson. Föräldrarna flyttande från Småland till Stockholm vid sekelskiftet 1900. Hon hade två äldre syskon: Sven och Alva. Systern avled 22 år gammal. Fadern dog när Greta var 14 år. Brodern emigrerade till Amerika där han avled 1967. Under Garbos uppväxt bodde familjen i en lägenhet på ett rum och kök på Blekingegatan 32 i Stockholm. Hennes mor arbetade ibland extra som sömmerska. Hon emigrerade så småningom också till Amerika, och avled där 1944*

Hon gick på Katarina södra folkskola

på Södermalm och gick ut som 14-åring 1919 med goda betyg. Hon konfirmerades 1920 i Katarina kyrka. Då Garbo var 14 år fick hon arbete i Ekengrens frisersalong på Götgatan på Södermalm i Stockholm. Kristian Bergström var kund där och erbjöd henne arbete på varuhuset PUB ägt av hans far Paul U. Bergström. Hon började som butiksbiträde på PUB:s hattavdelning i juli 1920 där hon så småningom även kom att arbeta som fotomodell för olika annonser. Hennes första filmroll var i en kort reklamfilm för varuhuset PUB

ANSÖKAN OM PASS.

5 JAN. 1942

Till *KUNGL. SVENSKA KONSULATET I SAN FRANCISCO.*

Under åberopande av de svar, som jag avgivit å nedanstående frågor, får jag härmed anhålla om pass.

Föreskrivna tre fotografier bifogas.

Signalement.

Längd i cm (utan skor) (5'7") 170 cm

Hårfärg mörkblont

Ögonfärg blå

Följande beteckningar å hår- och ögonfärger skola användas:

Hår: Ljusblont, mellanblont, mörkblont, brunt, svart, rött, gråsprängt, grått, vitt. Skallig.

Ögon: Blå, grå, ljusbruna, mörkbruna.

Frågor:	***Svar:***
1. På vad sätt styrker sökanden sin identitet?	1. Svenskt pass nr. [illegible] utfärdat i San Francisco den 11 april, 1935 av Kungl. Svenska Konsulate i San Franciscooch giltig till den 11 april, 1940.
2. Fullständigt namn?	2. Greta Garbo
3. Födelseår och -datum?	3. den 18 sept., 1905
4. Födelseort, församling och län (resp. motsvarande utländska administrativa områden)?	4. Katarina församling, Stockholm
5. Civilstånd: gift, ogift, skild?	5. Ogift
6. Titel eller yrke?	6. Skådespelerska (Actress)

Garbo och Stiller på väg till USA

Greta började som 17 åring på Elevskolan.

Kamrater: Mimi Pollak,
Alf Sjöberg för att nämna några

Filmregissören Mauritz Stiller, anses var den som "upptäckte" Garbo. Han blev tipsad om henne av sin kamrat Gustaf Molander som var chef på Dramatens elevskola vid tiden. Stiller gav henne en roll i sin film Gösta Berlings saga (1924). Manusförfattaren Arthur Nordén sägs vara den som har gett Greta Gustafsson sitt artistnamn Garbo, vid en tilltänkt filmproduktion med Stiller där hon skulle ha fått huvudrollen. Garbo är en förvrängning av namnet på Gustav II Adolfs svåger Gábor Bethlen, och vilken Nordén ofta talat om i sin historieundervisning på folkhögskolan Hvilan 1915-1918, innan han blev manusförfattare åt Stiller.

Hon hade sin första roll i en spelfilm, en mindre roll som jungfru, i filmen En lyckoriddare (1921). En lite större biroll fick hon i farsen Luffar-Petter (1922). För att kunna medverka i filmen och även senare börja på Dramatens scenskola, slutade hon sin anställning på PUB 22 juli 1922.

Mellan 1922 och 1924 studerade Garbo vid Dramatens elevskola i Stockholm. Vid midsommartid 1924 blev hon bekant med Ivar Kreuger i samband med ett besök i Stockholm av Mary Pickford och Douglas Fairbanks, anordnat av Svensk Filmindustri och Charles Magnusson, då Kreuger bjöd hela sällskapet på en skärgårdstur i sin båt Loris.

År 1925 blev Mauritz Stiller och Greta Garbo inbjudna av Louis B. Mayer, grundaren av filmbolaget Metro-Goldwyn-Mayer, till USA. Louis Mayer hade blivit imponerad av både Stillers arbete som regissör men framförallt av Garbos prestationer i stumfilmen Gösta Berlings saga som han hade sett i Berlin. I takt med att Garbo blev mer känd avtog av någon anledning vänskapen mellan Garbo och Stiller.

Med vännen Mimi Pollak

Det var från början tänkt att Stiller skulle regissera filmen Fresterskan, där Garbo hade huvudrollen. En bit in i filmandet avskedades dock Stiller som regissör för filmen, och han ersattes av Fred Niblo. När Stiller avskedades från MGM 1928 återvände han till Sverige och avled på grund av sjukdom en kort tid därefter.

Greta Garbos första gage var 7 kr per vecka och i slutet på 1930 talet var det 70 000 kr motsvarar från 1938 till 2017 års
penningvärde ca. 2 105 000 kronor per vecka ca. 8,4 miljoner i månaden

Mamma Anna upp i dagen

Om något gick emot Garbos åsikter under en filminspelning kunde hon ibland utbrista "jag tror jag åker tillbaka till Sverige", vilket skrämde upp filmproducenterna, och hon fick med tiden alltmer att säga till om under inspelningarna.

Allmänheten fick aldrig tillträde när hon repeterade eller spelade in olika scener. Ingen fick se henne i arbete, ibland inte ens de andra skådespelarna. År 1932 hade hon huvudrollen i filmen Mata Hari, där hon spelade en mycket förförisk spion under första världskriget. Filmkritikerna klagade på hennes vågade klädsel som visades på filmaffischerna. 1932 medverkade hon även i filmen Grand Hotel.

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Till Garbos viktigaste insatser inom stumfilmen hör Virveln (1926), Åtrå (1926) och Anna Karenina (1927). I de två senare spelade hon mot John Gilbert, med vilken hon inledde en mycket uppmärksammad romans. Första filmen där man kunde höra hennes röst var i Anna Christie (1930). Filmen som marknadsfördes med frasen Garbo talar blev en enorm succé.

Marknadsföring

Reklamkampanj NY Metro Zoo

År 1936 spelade hon in filmen Kameliadamen där hon enligt samtida filmkritiker gjorde en enastående rolltolkning. 1939 spelade hon mot Melvyn Douglas i komedifilmen Ninotchka, regisserad av Ernst Lubitsch. Filmen marknadsfördes med frasen Garbo skrattar.

Garbo nominerades till totalt fyra Oscars för bästa skådespelerska för filmerna Anna Christie (1930), Romantik (1930), Kameliadamen (1936) och Ninotchka (1939). 1955 fick Greta Garbo The Academy's Honorary Award med motivering: For her unforgettable screen performances.

Tagning 1929, Kyssen, 1930 Clark Gable

Garbo slutade sin karriär vid 37 års ålder, efter att filmen Tvillingarna (1941) blev ett publikfiasko. Under några år var hon inblandad i olika filmprojekt, varav dock inget blev av.
Bland annat skrev hon kontrakt för en film med titeln The Girl from Leningrad. I slutet av 1940-talet gjorde hon några provfilmningar

Garbo en kvinna att Åtrå

Garbo och Gilbert i filmen Åtrå

Garbo flyttade till New York där hon levde ett liv avskilt från offentligheten. När hon var ute på stan gömde hon sig alltid bakom huvudsjalett och mörka solglasögon för att inte bli igenkänd. Endast några få fotografer lyckades fånga henne på bild under de sista åren av hennes liv. 1951 blev hon amerikansk medborgare.

Garbo samlade mycket på konst under sista tiden av sitt liv. När hon dog hade hon en samling värd miljontals dollar.

Film / Garbo

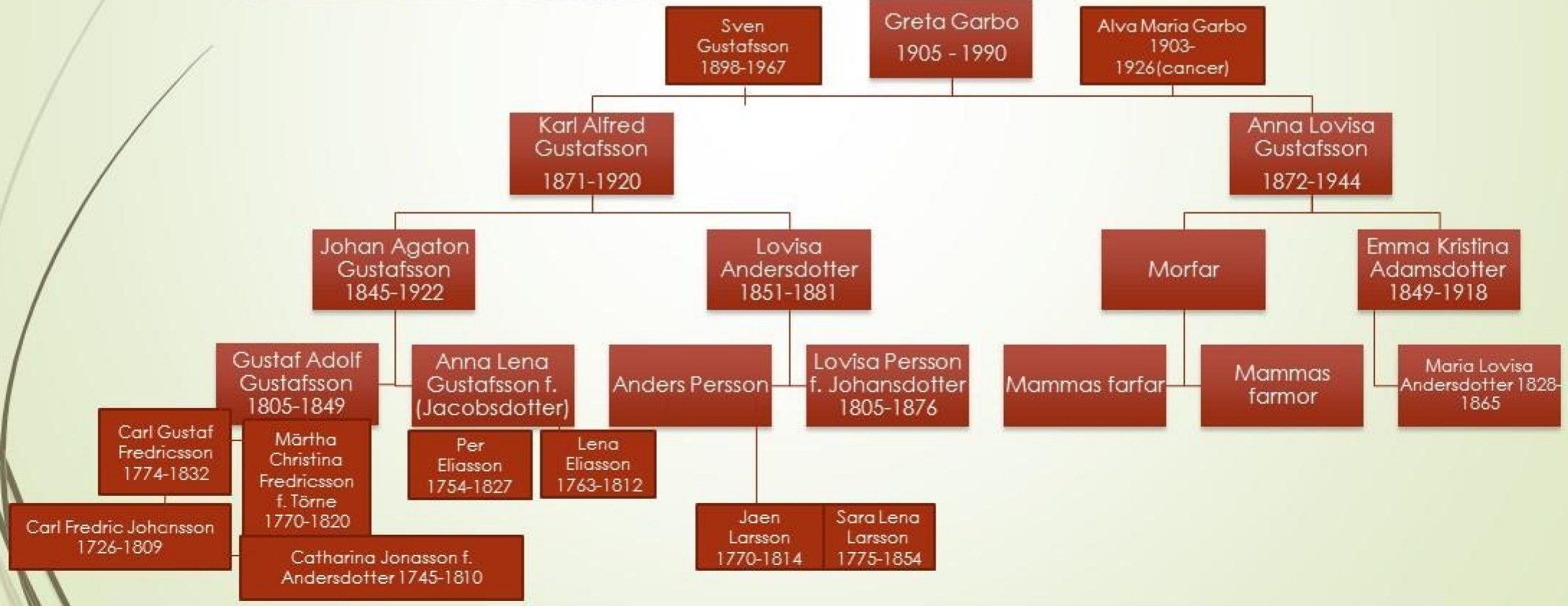
1920 – Herr och fru Stockholm
1921 – Konsumtionsföreningen Stockholm med omnejd
1921 – En lyckoriddare
1922 – Luffar-Petter
1924 – Gösta Berlings saga
1925 – Den glädjelösa gatan
1926 – Virveln
1926 – Fresterskan
1926 – Åtrå
1927 – Anna Karenina
1928 – En gudomlig kvinna 1928 – Den mystiska kvinnan 1928 – Gröna hatten
1929 – Vilda orkidéer 1929 – En kvinnas moral 1929 – Kyssen

Filmer med Greta Garbo

1930 – Anna Christie, engelsk version 1930 – Romantik
1931 – Inspiration
1931 – Anna Christie, tysk version
1931 – Susan Lenox 1931 – Mata Hari 1932 –
Grand Hotel
1932 – Som du vill ha mig 1933 – Drottning Christina
1934 – Den brokiga vävnaden 1935 – Anna Karenina
1936 – Kameliadamen 1937 – Maria Walewska
1939 – Ninotchka
1941 – Tvillingarna

Greta Garbo är begravd på Skogskyrkogården i Stockholm

Greta Garbo släktingar



Rötter i norra Kalmar

Greta Garbo har starka rötter i norra Kalmar län i Småland. Hennes mor Anna Lovisa Johansson (1872- 1944) var född i Högsby församling och i de här trakterna har Greta Garbo många släktingar.

Anna Lovisa gifte sig 1898 i Stockholm med Karl Alfred Gustafsson, född 1871 i Frinnaryd församling (nära Aneby), Jönköpings län. Han dog 1920.

Greta Garbos mormor Maria Lovisa var född i Skruvshult (Högsby) och hade inte mindre än elva syskon. Här var det säkert stor dramatik (och skandal) då Gretas mormor och morfar skildes sedan han utvandrat till Amerika 1882 utan klara flyttningspapper. Sex år senare emigrerade även Gretas morfars mor och far till USA. Biljetten var ställd till Chicago.

Anor från Småland

Gretas mormors mor hette Maria Lovisa Andersdotter (1828-1865). Även hon var född i Skruvshult. Några generationer längre tillbaka i tiden har Greta Garbo anor från bland annat Mörlunda, Målilla och Älghult. Men det finns mycket rötter även i Kristdala och Döderhult (församlingar inte långt från Oskarshamn). De flesta anfäderna på moderns sida var bönder och torpare. Men här finns också rusthållare, soldater, ryttare, kyrkvärdar och skräddare.

Adlig släkt Sabelsköld

Greta Garbo har även adliga anor – långt bak i tiden.
En av förfäderna hette Per Silkelock (född ca. 1550 död 1626 i Kristdala). Han var borgare i Kalmar och anfader till de stora prästsläkterna Duraeus, Meurling och Sabelsköld.
En av de mer kända i den släkten var Karl Sabelsköld (1665-1701), född i Lannaskede församling (utanför Vetlanda), mormors morfars mormors morfar till Greta Garbo. Han var dragon och dog i fälttåget i Livland. Hans farfar och anfader hette Jöns Mårtensson, som bland annat var slottsfogde i Nyköpings län och i Vibyholm län. För att kunna hålla reda på alla släktingarna bildades 1968 Släktföreningen Sabelsköld. I den omfattande sammanställningen finns bland andra FN:s generalsekreterare Dag Hammarskjöld (1905-1961) och botanikern Carl von Linné (1707-1778).

Finare släkt

Männen i dessa ”finare” släkter gjorde karriär inom det militära, var med i flera krig och fick händelserika liv. Kvinnorna såg till att bli gifta med adelsmän – och fick på så vis åtminstone ekonomisk trygghet. En anfader, Olof Stråle af Ekna (död 1648), var en tid häradshövdning i Uppvidinge härad. På Greta Garbos faderslinje finns många av rötterna i Jönköpings län (kring Tranås och Aneby) och i Östergötland (bland annat Gryt församling). Hennes farfar Johan Agaton Gustafsson var född i Säby

Släktgren Meurling

Från släktgrenen Meurling härstammar den kände läkaren och författaren Axel Munthe (1857-1949). Från en krigsöverste med det ovanliga namnet Halsten Bagge (död 1555 i Högsby) finns det släktband till skådespelerskan Viveca Lindfors (1920-1995), även hon framgångsrik i Hollywood. Fast det är klart
– då får man gå 13 generationer bakåt i tiden.
Greta Garbos anor på faderns sida innehåller en del adligt blod. Det handlar om ätterna Armsköld, Fahnenhielm och Gyllenståhl
– men även här skriver vi 1600-talet och 1700-talet.
Ryttmästaren Göran Andersson blev adlad Armsköld 1628. Han var Greta Garbos farfars farfars farmors mormors morfar.
Göran Armsköld var i sin tur barnbarns barn till Halsten Bagge.

Gretas farfars far

Greta Garbos farfars far Gustaf Adolf Gustafsson (1805-1849) var bonde i Säby församling. Farfars farfar Karl Gustaf Fredriksson (1774-1832) var förutom bonde även nämndeman och kyrkvärd. Hans farfar Jonas Andersson Ekstrand (1692-1778) var soldat i Säby. Om Greta Garbos två syskon kan man säga följande:

Sven Gustafsson (1898-1967) arbetade en tid på MGM:s kontor i Stockholm. Han flyttade till USA 1939 tillsammans med modern, hustru och dotter Gray (född 1932). Det är Gray Reisfield som i dag sköter det ekonomiska arvet efter Greta Garbo.
Alva Garbo (1903-1926) var kontorist och skådespelare, blev endast 22 år gammal.

Greta med bror Sven

Karl den stora kan vara en släkting

Ännu längre bakåt: Där kan hennes släkt härledas till 1500-talet. Bland hennes anor finns Peter Silkelock från Kalmar på 1600-talet samt Karl Sabelsköld från Vetlandatrakten vid ungefär samma tid. Bland hennes anättlingar finner man Dag Hammarskjöld, Carl von Linné, Axel Munthe och Viveka Lindfors.

Det är därför närmast en vetenskaplig sensation när man läser Greta Garbos antavla. Där kan man följa hennes släkt ned till Pippin av Herstal på 600-talet. Han var far till Karl Martell och farfar till Pippin den Lille. Bland anorna finner man också Karl den Store och Erik Väderhatt. Nu kan detta i princip vara helt korrekt eftersom det fanns en länk mellan den dåvarande svenska adeln och Karl den Store, men detta kan inte på något sätt beläggas eftersom källor till dessa utomordentliga rön saknas i antavlan.